



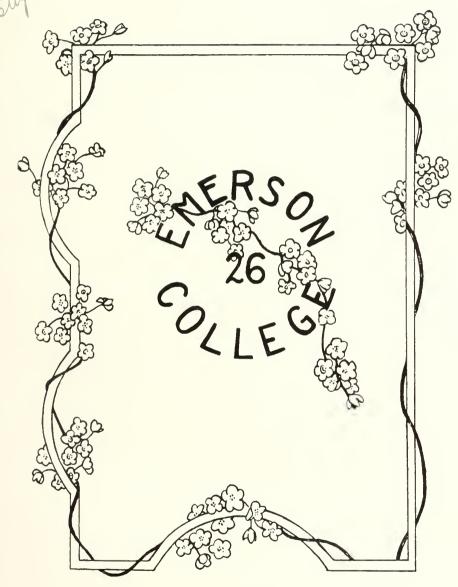
Helen Kamsey







Eliphruhm. 1807



DEDICATION

Our small tribute in recognition of her years of loyal service.



LILIA SMITH DUSSEAULT





"Is't you, Sir, that know things?"



PRESIDENT HENRY LAWRENCE SOUTHWICK



DEAN HARRY SEYMOUR ROSS

your land



Gertrude McQuesten Articulation: Interpretation

de iver ever are:



ROBERT HOWES BURNIEW

Make-Up

when you was a see was an



Jessie Eldridge Southwick Loice Culture; Ethics; Shakespeare



Mary A. Winn Childrens' Theatre: Recitals



WILLIAM HOWLAND KENNEY Technique of the Voice



Joseph E. Connor Public Speaking; Debate; Recitals



Lilia Smith Dusseault History of Education: Pedagogy: Physical Culture



EBEN. CHARLTON BLACK
Poetics: English and American
Literature



Agnes Knon Black Literary Interpretation; Browning and Tennyson; Reading as a Fine Art



Mary Dowling Physical Culture



Adele Dowling

Pantomime





Margarette Josephine Penick Lyceum and Chautauqua Programs



CHARLES WINSLOW KIDDER

Vocal Physiology: Phonetics

Charles Of Kidder



Walter Bradley Tripp
Dramatic Art; History of Dramas
Impersonation; Play Writing

Tiph



Elsie R. Riddell.

Gymnastics: Fencing: Aesthetic Dancing:
Anatomy: Physiology



JULIA ROUPE

Psychology



Priscilla C. Puffer Gesture: Expression

your Ender Excellent and Revenue and a Resource of the work of the

DEAR FELLOW STUDENTS

"Goodby" is not sad when its meaning is understood. "God be with you." That is my wish for each and every one of you. far or near, and remember that the latchstring is always out for Emersonians at "Faraway Farm." North Edgecomb. Maine.

There a cordial welcome will ever await you from your friend

Lilia Smith Dusseault

See also many and a distribution of the second of the seco

Senior



OFFICERS

President .								Anita Richardsor
Vice-President								. Mildred Ford
Secretary								Marion Barclay
Treasurer								Leon H. Connell
Student Counc								Lorna Rum <mark>ball</mark>
	•	•	•	٠	٠	•	•	François Vodrie



$\begin{array}{c} {\rm ROSEMARY\ ALLEN} \\ {\rm Z\ }\Phi {\rm\ H} \end{array}$

Bangor, Maine

Author Junior Stunt: Junior Prom Committee '21: Chairman, Senior Commencement '21: Debate Club; Senior Play: House President '21, '25: Student Senate '21, '25: Commencement Debate '25.

"I am not only witty in myself, but the cause that wit is in other men." —Shakespeare.

MARJORIE L. ASHLEY, A.B.

New Bedford, Mass.

Commencement: Physical Culture.

"Kind words are the music of the world."—FABER.



WARION BARCLAY ΖΦΗ

Cranbury, New Jersey

Freshman Stunt: Class Secretary (1), (3), (4): House President (2): Student Senate (2), (3) Junior Song Committee: Senior Recitals: Commencement Physical Culture: Chapel Song Leader (3), (4).

"A man is relieved and gay when he has put his heart into his work and done his best."



Binghamton, N. Y.

Sophomore Pantomime: Junior Stimt: Junior Recitals: Φ M Γ Play (3), (1); Senior Pantomime.

"She's fair whose beauty only makes her gay."

-=Cowley



HELEN BROWN Z Ф П Whitefield, N. H.

Freshman Stunt: Sophomore Stunt: Junior Stunt: House President (3) Year Book Staff (3): Sophomore Recitals: Junior Recitals: Senior Recitals: Commencement Recitals.

"There is a language in her eye, her cheek, her lip, Nay her foot speaks, her wanton spirits look out It every joint and motion of her body."

- Shakespeare



MARY CASE

MARY CASEY Lowell, Mass.

Sophomore Stunt: Newman Club: Commencement Recitals.

"Simplicity is a jewel rarely found." OVID

OND



ФАТ

Omaha, Neb.

Dickens' Day Play (2): Author Junior Play: Φ A T Play (3); Treasurer of Class (4): Commencement Recitals.

"A wise scepticism is the first attribute of a good critic. —LOWELL



HELENA COOK

ΚΓХ

Albany, N. Y.

Freshman President: Sophomore President: Senate (1). (2), (3), (4): Y.W.C.A. Secretary (3): Debate Club President (3): Junior Play: Sophomore Recital: Senior Play; Junior Week Committee: Student Association President (4): Jessie Eldridge Citation: Commencement Physical Culture.

"My heart is ever at your service."—Shakespeare.



MAUDE V. COULTER

K + X

Ogelsby, III.

Freshman Stunt; Sophomore Stunt: Finance Committee (3): Junior Stunt: Debate Club; Posture Week: Chairman Song Committee (4): Senior Commencement Pantomime.

"Amiability shines by its own light."—HORACE.

for your success and ungedown.

Lally Coultin



KATHLEEN HODGKINS CRAIG

Temple. Maine

Sophomore Stunt: Innior Stunt: E. C. O. Entertainment Service Bureau Concert: Debate Club: Commencement Debate.

"Good taste is the modesty of the mind, that is why it cannot be either imitated or acquired." - DE GRARDIN



ELEANOR CRANE

 $F \perp Z$

Hornell, N. Y.

Freshman Stunt: Junior Recitals: Junior Stunt: Senior Play: Senior Recitals: Senior Finance Committee: Commencement Physical Culture.

"To do easily what is difficult for others is the mark of talent." AIMEL.



CHARLOTTE CROCKER

 $Z \oplus H$

Sheboygan, Wis.

House President (2): Debate Club (3): Editor of Year Book (3): Innior Stunt: Senior Recitals: Commencement Recitals.

"Rehnement creates beauty everywhere." HAZLITT.



ESTHER BEVAN

Susquelianna, Penn.

Senior Recitals; Commencement Debate; Debate Council: Chairman Commencement Play Committee: Emerson Scholarship.

"Faithfulness and sincerity first of all." Confucius.



POR XUE HAY DAY

Clarkston, Wash

Sophomore Recitals: Junior Recitals: Senior Recitals: Senior Play: Commencement Play: Debate Club (3); Student Senate (4): Far West Club (3): Junior Week Play: Literary Editor of Year Book.

"Genius points the way; talent pursues it."

- Ebner-Eschenbach



MIRIAM ECKERT

ΦМГ

London, Ontario, Canada

Secretary-Treasurer of Student Association; Treasurer Y. W. C. A.: Commencement Physical Culture.

"Positiveness is a good quality."—SWIFT.



KATHERINE FINN

Northampton, Mass.

Freshman Stimt: Sophomore Stimt: Senior Recitals: Commencement Pantomime: Newman Club.

"She hath a natural wise sincerity, a simple truthfuluess, and these have lent her a dignity as moveless as the centre." = LOWELL.



- porce - undshift - surveyMILDRED E. FORD

Newton, Mass.

Sophomore Pantomime: Junior Play: Senior Play: Debate Council (4): Senior Recitals: Commencement Recitals.

"Give me an honest laughter." - Scott.



FRANCES GOTZ

Holliston, Mass.

Menorah Society: Freshman Stunt: Senior Play: Commencement Pantomime.

"But true expression like the unchanging sun Clears and improves whate'er it shines upon."—Pope



MARION GLECKLER Φ M Γ

Mansfield, Penn.

Junior Recitals: Commencement Physical Culture.

"How wise must one be to be always kind."

EBNER-ESCHENBACH



MYRTLE HUTCHINS

Haverhill, Mass.

Freshman Stunt: Entertainment Service Program: Sophomore Stunt: Junior Recitals: Junior Stunt: Commencement Play.

"A scholar has no ennui."—RICHTER.



ALICIA HAMBLY

ФМГ

Toronto, Ontario, Canada

House President (3), (1): Student Senate: Senior Play: Commencement Physical Culture: Canadian Club.

"Those who can command themselves, command others."—Hyzett.



of a children check - y 'car - lown love - and the week - covering HANNIH KERWIN Woonsocket. R. I.

Sophomore Treasurer: Sophomore Stunt: Junior Vice-President: Junior Stunt: Business Manager of Year Book (3). Senior Play: Commencement Play.

"Few things are impossible to diligence and skill."

—Johnson



LENA MANNING

Nashua, New Hampshire

Senior Recitals: President Debate Council: Commencement Social Committee: Commencement Debate: Senior Play.

"Good nature is the beauty of the mind." HANWAY

In page 21



JULIET McCARTHY

Boston, Wass.

Newman Club: Sophomore Pantomime, Senior Pantomime,

Oh she will sing the savageness out of a bear, $\ddot{}$

- SHAKESPEARE



MILDRED METCALFE

Waltham, Mass.

Freshman Stunt: Entertainment Service Concert: Sophomore Stunt: Junior Stunt: Junior Recitals: Senior Recitals: Senior Commencement Recitals: Senior Play.

"Joyousness is nature's garb of health."—LAMARTINE



EVELYN PEARL MILLER

Rockaway. New Jersey

Freshman Stunt: Sophomore Stunt: Junior Stunt: Senate (3), (4): Chairman Song Committee (3): Commencement Physical Culture.

"Nothing can be fairer or more noble than the fervor of true zeal."



GLADYS MONROE

Plainville, Mass.

Junior Song Committee: Junior Recitals: Freshman Stunt: Commencement Pantomime.

"Modesty is a discerning grace."—Cowper.



MARY MUSTARD Z Φ H

Bluefield, W. Virginia

Southern Club; Sophomore Stunt; Southern Club Stunt (2), (3), (4); Junior Stunt; Senior Play; Commencement Pantomime; Japanese Pantomime (1).

"It is good to be merry and wise." OLD SONG.



MARGARET RITA NOLAN
Comerville, Mass.

Freshman Stunt: Sophomore Stunt: Junior Recitals: Junior Stunt: Newman Club: Commencement Pantomime.

"Soul-deep eyes of darkest night."—MILLER.



CHARLES PUTNAM

 $\Phi = \Gamma$

Des Moines, Iowa

Chairman Commencement Debate.

"The man who consecrates his hours
By vigorous effort, and an honest aim.
At once he draws the string of life and death,
He walks with nature; and her paths are peace."

- Yourg



LEILA PYRON

ф M F

San Antonio, Texas

Vice-President Southern Club: House President; Senior Play Recitals (3), (1).

"Great thoughts proceed from the heart."



HELEN RAMSAY
Lishon, Ohio
Junior Recital (21): Author Junior Stunt (21):

Junior Recital (21): Author Junior Stunt (2√): Co-author Junior Songs: Debate Club (21): House President (21): Commencement Play: Press Club (Monitor Correspondent) (4).

"There is unspeakable pleasure attending the life of the voluntary student."—Goldsmith



MARY WINIFRED READY

Newton, Mass.

Freshman Stunt: Sophomore Stunt; Junior Stunt: Junior Week Committee; Treasurer Newman Club (3): Senior Recitals; Commencement Physical Culture.

"Her hair was not more sunny than her heart."

- VAUVENARGUES



ANITA RICHARDSON K. F. X

Carthage, New York

Freshman Stunt: Sophomore Stunt: Student Senate (2): Junior Stunt: Student Senate (3): Debate Club (3): Chairman Junior Prom: Debate Council (4): President Senior Class: Commencement Debate.

"They are never alone that are accompanied by noble thoughts." Sidney.



PHILIP RICE

 $\Phi A T$

Brookline, Mass.

"In affable and courteous gentleman." Shakespeare

Duis to more Mer. Jurguson! C. W. Que



LOIS RICHELL

Pleasant Gap. Penn.

Sophomore Recitals: Emerson Entertainment Service Concert (3): Commencement Pantomime.

"Little dew-drops of celestial melody." Carly LE.



MARY LLOYD ROBERTS

Fair Haven, Vermont

Freshman Stunt: Sophomore Pantomime: Commencement Pantomime.

"It is the tranquil people who accomplish much."

THOREM



Sarah We get to wo ther this John LORNA RUNBALL Leguson. I'mt - London. Ontario. Canada learned.

Vice-President Student Association: Vice-President Canadian Club: Senior Play: Commencement Play.

"Those inward qualities which are lasting."—Seneca

to may bartuer

Joseph .



a fair (Best

ETHEL REID SCAGEL Clinton, New York

Sophomore Recitals: Junior Recitals: Senior Recitals: Debate Club: Sophomore Stunt: Senior Play: Commencement Recitals.

"Thought and action are the redeeming features of our lives."—Zimmerman



EVELAN SCHNEIDER

--

Freshman Stunt: Sophomore Stunt: Junior Stunt; Sophomore Stunt Committee: Senior Play Committee: Junior Song Committee: Prom Commitee (3); Debate Commit: Senior Recitals: Senior Play: Commencement Committee (3): Commencement Debate.

"Music washes away from the soul the dust of every-day life,"—Aterbach.



ALICE SHAW Ф. М. Г

Rockford, Illinois

Sophomore Pantomime: Junior Stunt: Φ M I Play (3): Loyal Daughters' Club: Commencement Pantomime.

"The mildest manners and the gentlest heart." - Homer



HORTENSE SHELDON

W. Somerville, Mass.

Sophomore Stunt: Junior Stunt: Commencement Leader Physical Culture: Senior Play Committee.

Order and system are nobler things than power."

--RUSKIN



LILLIAN SILVERSTEIN

Dorchester, Mass.

Menorah Society: Freshman Stunt: Sophomore Stunt; Commencement Play.

"Dark eyes, eternal soul of pride, deep life in all that's true,"—Leland



AGNES SMART Wolfeboro, N. H.

Emerson Scholarship (3).

"Poetry is to be found nowhere unless we carry it within us."—Joubert



MARY EVELYN SMITH

Clinton, Mass.

Freshman Stunt: Sophomore Stunt: Commencement Pantomime.

"She is a winsome, wee thing."—BURNS



ANNA STIRLING

KTN

Miceville, Ala.

Southern Club: Southern Club Stunt: Commencement Pantonime.

"There is a kind of character in thy face That to the observer doth thy life Fully enfold." -- Shakespeare



LOLAH STEVENS A.B.

anor Reginal.

The hand that follows intellect on achieve

ELIZABETH SALA Z Φ H

Davenport, Iowa

Junior Song Committee: Senior Recitals: Senior Play: Commencement Pantomime.

"Her eyes were deeper than the depth Of waters stilled at even." -Rossetti THE EMEASONIA

POETTA PEARL SPARLING

Winnipeg. Canada

Sophomore Recital: Junior Stunt:



Sophomore Recital: Junior Recital: Junior Stunt: Y. W. C. A. Cabinet: Treasurer of Canadian Club.

"A just fortune awaits the deserving." - Stath's



ERNA VAN AMBERG

Portland, Maine

Freshman Stunt: Junior Stunt: Commencement Play.

"Coolness and absence of heat and haste indicate fine qualities." Emerson



FRANÇÕIS VODRIE ZФН J

San Antonio, Texas

Sophomore Stunt; Vice-President Southern Club (3):
President, Southern Club (4): Southern Club Stunt (2). (3). (1): Debate Club; Public Debate (3):
Junior Stunt; Author Junior Song Day Stunt (3):
Junior Week Song Committee: Senior Student Representative; Senior Play: Commencement Play.

"A tender heart, a will inflexible."—Longfellow

1940 - Mrs John & Keough, Middletown airport, Middletown, Pa.



ELFREDA VOOS

 $Z \oplus \Pi$

New Haven, Connecticut

Sophomore Sunt: Junior Stunt: Junior Play: House President (2): Art Editor Year Book (3): Senior Play: Commencement Recitals.

"Such smiles are born

Hone of hearts like yours,"—Browning



ELIZABETH A. WOOLRIDGE • M. F

Woodland. Penn.

Vice-President Freshman Class: Freshman Stunt: Sophomore Pantomime: Junior Recitals: Junior Play: Senior Recitals: Senior Play: Commencement Play.

"Nature was here so lavish of her store That she bestowed until she had no more."- Brown

TO OUR SENIORS

The spring brings beauty in her train— The budding trees, the sunny sky. But there's a bit of sadness too. For spring-time means good-bye.

Our hearts are full; we cannot say
The all we feel these last few days.
But here's a wish for happiness.
As you all go your different ways.

We'll sorely miss your guiding hand Next year when we are far apart. We'll miss the fun we've had Sneaking into Dramatic Art.

For when another year comes round.

We shall be mighty Seniors, too.

Our hope is this: that we can be
As nice a Senior Class as you.

S. '26.

SENIOR CLASS HISTORY

In the year of our Lord nineteen hundred and twenty-one, there came to the portals of Fmerson College a band of students, collected from all parts of the world: determined to show their new faculty and fellow students how magnificently class spirit could become the guiding factor of their lines. With the help of a gracious senior we organized our group into what was commonly called. The Freshman Class.

Our first public appearance found its being in a class stimt. We do not claim that it was the best stimt ever produced but we modestly assert that it was one of the best. Bouyed up by this achievement we planned a dance. Now in those days a Freshman dance was a thing to be spoken of in hushed tones. It simply wasn't being done, neverthedess we did it.

The year that followed was strongly uneventful. As Sophomores most of our energies were devoted to training the new freshman class in the way it should grow. The production of a remarkable pantomime furnished a respite from our arduous duties.

As third year students and high ranking upper classmen we plunged deep into the activities of Junior Week. We played, sang and acted for the entertainment of our faculty and Classmates. Our Junior Prom was an event that will long linger in our Memories. With vivid visions of what failure would mean to our Prom Committee and Class in general we went to work as never before. Of course we succeeded, Our anxiety screed as a means to tie us closer together. The year book established its own fame, not only by the material between its two embossed covers, but also by the aweinspiring promptness of its publication.

Which brings this chronical of events unto the last year—the saddest gladdest year of all the four—saddest because it marks the end of a sweet joyous life—gladdest because it marks the beginning of a new existence. We have been "up in recital": we have struggled and worked with Trippy on the Senior Play and Dramatic Art, we have laid glorious schemes for sneak day: it is with a bit of a catch in our throats that we approach our commencement exercises. The ideal that we have worked for is almost within our grasp. In a few short days we shall once again play, sing and act for you. We will smile thru it all, of course we will, no dignified senior could do less. Deep in our hearts we will be wishing it were not so quickly ended.

Next year there will be others to take the places we have held. We hope you will not entirely forget us. We shall never forget you though we must how before the inevitable, for as always.

The old order changeth yielding place to new, And God fulfills Himself in many ways Lest one good custom should corrupt the world



OFFICERS

President .									Edna Cass
Vice-President									Lillian MacLeod
Secretary									. Alice Lissner
Treasurer									Helen Thompson
Student Counc	eil							5	Elizabeth Buchanan Phyllis Rivard
			•	•	•	•	•	è	Phyllis Rivard



CYNTHIA ALTSHULER ?

Forchester, Wass.



ESTHER BALDWIN $K \Gamma X$ Johnson City, N, Y.



VARSENIG BOYAJIAN Lynn, Mass,



Jel somendena und me se

Jahre astra ELIZABETH BUCHANAN

Z & H

Rome. N. Y.

That if such

That if such

That if have there



ANNE BYRNE $Z \oplus H$ Kingston, N. Y.





MADELINE CONNELLY Cambridge, Mass.



MOTE TO DORA CRAMER

Hartford, Conn.

Lite Re Shundy Size

The Re



IRENE CULLEN Franklin, Mass.



 $\begin{array}{c} ZARA\ CULP\\ K\ \Gamma\ X\\ \\ Wilkes-Barrie,\ Penn. \end{array}$



RUTH DAY K-F-X Derry, N. H.



ANNA MAY EPSTEIN Rocky Mount, N. C.



GLADYS EVANS $Z \oplus H$ Rome, N. Y.



EDITH FITZGERALD $Z \ \Phi \ H$ Dorchester, Mass.



MARY KATE FORD
West Virginia



RUDOLF FRIEDRICH Henderson, Ky.



BEULAH GOLDSMITH Worcester, Mass.



ALICE GORTON Crawford, Nebraska



MARY GORDON Walton, Ky.



DOROTHY HILL Z Ф Н Calhoum, Ga.



RUTH HINES
Sutton, W. Virginia



DORIS HINMAN Wells River, Vt.



ANNABELLE HUNT Everett, Mass.



GLADYS JONES



FRANCES JOHNSON Lowell, Mass.



EVELYN L. JENSEN Springfield, Mass.



MAMIE JONES
Elberton, Georgia



MARGARET KELLY Lowell, Mass.



MURIEL KIMBALL Nashua, N. H.



BERNARD KNOPF Lowell, Mass.



LOIS LATHAM

Buckannon, W. Virginia



ROBERTA LANNON Roslindale, Mass.



MARJORIE LEARY Κ Γ Χ Franklin, Mass.



ALICE SANDERS LISSNER Irvington, III.



RUTH LONDON Salem, Mass.



VIENNIE LINDIGREN Boston, Mass.



LILLIAN MacLEOD Z Ф H Bridgewater, Mass.



JUDITH McDANIEL
Calhoun, Georgia



JEANNETTE MANVILLE Sheboygan, Wisconsin



RHODA MARGET Brookline, Mass.



MABEL MARSHALL
Andover, Mass.



MARY ELIZABETH MEFFERT

K T X

Centralia, Missouri



THEO MEYLR Kirksville, Missouri



DORA MITNICK
Hartford, Conn.



ESTHER PURL Carrollton. Ill.



PHYLLIS RIVARD K I' X Providence, R. I.



VIRGINIA ROBARDS КГХ Joplin. Missouri



MURIEL RUSSELL Ipswich. Mass.



BELLA SLOTNICK Chelsea, Mass.



EDNA SMITH K.F.X MarHoro, Mass.



KATHERINE STENT Marlboro, Mass.



MARION STEEVE

KT X

Clarinda, lowa



ESTHER STRUTHERS
Butte, Montana





HELEN THOMPSON Z Φ H Logan, Utah



ELEANOR TRITES

Z Φ H
Salisbury, New Brunswick



ELIZABETH WELLINGTON $K \ \Gamma \ X$ Leominster, Mass.



ALICE WHITESIDE Z Φ H
Youngstown, Ohio



FRANCES WEINCHE Schenectady, N. Y.

JUNIOR CLASS HISTORY

Once upon a time—in truth, three years ago Destiny held up his mighty hand, And gathered here and there and all around A most illustrious band. He then contrived to send them out To prove their worth and name And to the Land of Emerson It happened they all came. A thing called "Custom" ordered them To plan a show or stunt And so they did—(and thought 'twas good) But others were quite blunt And murmured long "Ah, this won't do" And toward the last of May The band returned from whence they came Until another day. Then they returned. But Destiny First warned them, so they say, That they should make this second year Remembered many a day. And so they planned a Pantomime Of Oriental taste: And neither work nor talent Were put to any waste. Now lo! the Land of Emerson Applauded and approved, And thus the first years' error Forever was removed. Then Destiny spoke yet again And said "In your third trial You must put on a Junior Week And Prom that is worth while!" And so it goes—this goodly band Must strive to keep its name. For now they see that Destiny Has recommended Fame. To those who e'er have helped them All through their weary climb They now extend with feeling Their thanks in words of rhyme. And to those who leave and go their way At the close of this present year. They bid "good-luck" to follow them With wishes most sincere.

The page is spent—the ink is dry
There's no rhyme left—except "Good-bye!"

Edna Cass

JUNIOR WEEK

The Junior Week of 1925 opened Tuesday, February 24, at 9:00 A. M., with scene laid at some time in the future. Two members of the class of 1926, now old Emersonians, sat drinking tea in a tea garden. Their conversation brought out the fact that they had met at a convention, and that there were a number of other Emersonians in town. At this point the rest of the old class of 1926 came in, singing a song to Emerson. Margaret Kelly, chairman of the song committee, led the singing as the old Emersonians celebrated the fame of Emerson faculty and traditions. When finally the last encore had been given, the farewell song to the Seniors was sung. After their response, the two classes marched out with the time-honored laurel-spray ceremony.

On Wednesday the scene was very much in the present, and the school witnessed the beginning negotiations for the Forty-Twoth Revival of "Six Bits." This clever sketch on Finerson faculty was written and directed by Virginia Robards, and the characters out-facultied the faculty very successfully. One might say that the play was written along English lines, in that there was no star part. Each was given opportunity

to do his own particular line.

Thursday was given over to a Junior Recital, Cynthia Altshuler, Phyllis Rivard, Mary Kate Ford, Mabel Marshall, and Dora Mitnick were the readers and presented

a very charming program.

The Junior Week address on Friday was given by Agnes Knox Black. She spoke very interestingly on the women in Shakespeare's plays. The staff has endeavored to procure a copy of the lecture for those pages, but unfortunately Mrs. Black has it only in note form thus far,

Saturday morning the Junior Class presented its annual original play. This year's production was *Heloise and Abelard*, a romantic tragedy of 12th Century Paris, taken from the old historic love story of Heloise and Abelard. Miss Alice Pearl Whiteside, of the playwriting class, made the dramatization and with the help of a well-known Boxlston Street antique dealer, devised a striking pictorial effect in the staging. Miss Whiteside appeared in the role Heloise; Rudolph Friedrick, Abelard; Edna Cass, Canon Fulbert; Edith Fitzgerald, a Priest; and Doris Fimman and Esther Baldwin, two students in the prologue.

After the play, members of the Junior Class with lighted candles in formation to spell out E. C. O., knelt before the stage and sang the farewell song to the Seniors. After the song, the Juniors stood on either side of the aisle while the Seniors marched

out under the soft glow of the candles.

Junior Week terminated Saturday night in a Prom at the Hotel Somerset, Plans had been made far ahead by Edith Fitzgerald, Helen Thompson, and Zara Culp, and the success of the function well merited their efforts. The music was irresistible, the ballroom delightful, and the favors lovely. Each girl received two silver bangles joined with an Emerson seal, and her escort was given a silver pen-knife adorned with the seal also, Patrons and Patronesses were Mr. and Mrs. Joseph E. Connor, Mr. and Mrs. W. H. Kenney, and Mr. and Mrs. Charles W. Kidder.

As the last note of the Home Sweet Home number died away, Junior Week of 1925 passed into history.

THE PROM

The prom is the rhythm of youth:
The prom is a colorful song.
As the countless brocaded toes
Go winding and gliding along
To the silvery moan
Of a saxophone—
Whoo-wacka whoo-wacka whoo.

The shimmer of silk gleams out:
The soft, clinging velvets entrance.
A cloud of chiffon floats free.
As girls smile by in the dance
To the silvery moan
Of a saxophone—
Whoo-wacka whoo-wacka whoo.

Oh spirit of youth, you are here In the color, the music, the light. You glow from the eager eyes That are shining joyously bright To the silvery tone Of a saxophone— Whoo-wacka whoo.

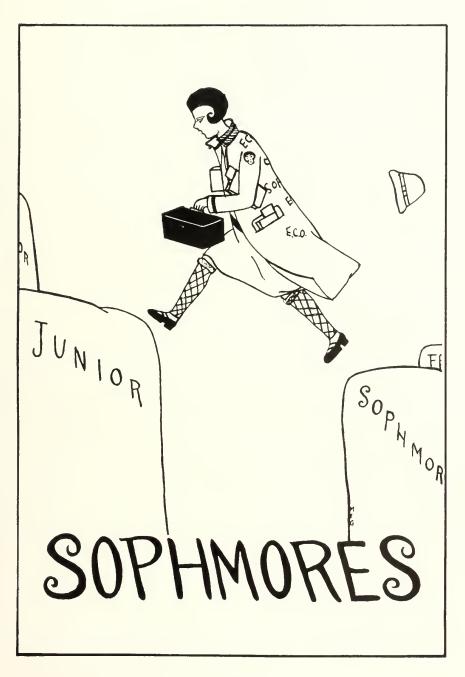
APRIL 29, 1925

Listen, my children and you shall hear— No, not the ride of Paul Revere But of a happening that won renown In city and hamlet and neighboring fown:

How the Juniors barred the Senior's way From cutting a class on the Senior Sneak Day. The Seniors challenged—the Juniors took heed Discovered the chairman with mysterious speed.

But feeling that Seniors needed recreation. The Juniors allowed them a little vacation. And the Seniors enjoyed the day But they like good sports have promised to pay

The Juniors, and now all is fine. But who will ever forget the date of April 29.



OFFICERS

President					. C	arolyn Stanley
Vice-President .					Franc	es Brinkerhoff
Secretary-Treasurer					. (laudia DuBois
Student Council						Maude Bean



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SOPHOMORE HISTORY

Every year innumerable histories are being written of this thing or that and in one respect they are all similar. Each history has a timid, fearful beginning—like the Sun trying to burst forth from behind a cloudy sky.

We, too, were filled with an undefinable dread as we entered Emerson College as freshmen last year. This feeling soon passed thru the various stages of wonder, despair and encouragement to the stunt when we made our first public appearance. The commendations received after this, heartened us up considerably and made us hope that we had climbed perhaps a rung higher on the ladder to success.

Then this fall we returned to Emerson with a great eagerness to do something. So we gave the freshmen a party and tried to make them feel as welcome as we had been made to feel. After that we enlisted our time and hearts in an effort to make the minstrel show a success. Now we are awaiting the time when we can prove in pantomimo that we have been working to make the school proud of us.

And so as great oaks from little acorns grow, as the tiny bud blooms into a half blown rose, so may we, the class of 1927, grow to be worthy of the school we represent.

MARIAN BECKLEY

SOPHOMORE MINSTREL

On Saturday evening March 7, the Sophomore Class staged a minstrel show in Huntington Chambers Hall with a "Hodge Podge" of vaudeville numbers comprising the customary "Second Part." The proceeds went to defray the expenses of the annual Sophomore stunt.

Carolyn Standley, president of the class, was the interlocutor. The six end men were. Esther Flanagan, Laura Shepard, Eleanor Mulligan, Lucile Ferrell, Martha Allen, and Marion Beckley. There was a chorus of twenty-four voices.

Other Sophomores who participated are: Dorothy Morris, Celia Dlott, Hilda Whiting, Elizabeth Blouke. Frances Coolidge, Lucile Evidge. Esther Peterson, Rachel Sampson. Madeline Chaffee, Mary Frances Brady. Veronica Boyle, Aileen Willenar. Bronnett Goldberg, Carol Kingsbury, Ruth Campbell, Florence Lebowitz, Lita Saari.

Margaret Mitchner, Claudia DuBois, Daisy Devine, Florence Desgrey, Phyllis Marschall, Muriel Barron, Phoebe Dowdy, Ada Riggs, Frances Brinkerhoff, Mildred Ostberg, Helen Ruth Zeman, Bertha Rotharinel, Maude Bean, Ruth Dobson.

Ralph Shattuck, Albert Robblee, Ruth Richardson, Orell Kangerga, Florence Borwick, Ruth Brang, Grace Dunphy, Elizabeth Johnson, Albert Miller, Alice Watson, Ruth Stratton, Mary Warfield.

The minstrels were coached by Miss Mary Winn of the faculty. Miss Beulah Cooper arranged the dances and music and played for the performance.

OUR FRESHMEN





OFFICERS

President .								Elizabeth Hines
Vice-President								Rachel Batson
Secretary								Esthon Coutes
Treasurer								Margaret Andrews
								§ Sally Davis
Student Counc	1]		•	•	•	•	٠	Thelma Bolton



FRESHMAN CLASS HISTORY

At the first of the year there were Freshmen, but just who and which were, no one knew. And so we all kept going, each pulling a different way till the first of December when we were finally organized by the President of the Students' Association. It was at this time we learned who our mates were in the "Green Bark" of the Freshman Class. Elizabeth C. Humes was elected president of the baby class: Rachel Batson, vice-president: Esther Cantor, secretary: and Margaret Andrews, treasurer.

We were now plowing the deep quite smoothly, when our dangerous harbor, as we were told, was seen ahead of us. This was the Freshman Stunt, which harbor, every class has to enter. Our making sure and safe course to the dock, would establish our name and record for the class of 1928, Juliet Phillips was appointed chairman and so steered our bark safely through this passage. She had the happy thought of turning our stunt into an animated cross-word puzzle, which was a travesty on Freshman subjects. After our stunt, we all met together at the Hotel Westminster to cat a delicious luncheon and make merry with our classmates.

Now it is nearing May 23, and we are approaching Port Sophomore. The Green Bark has taken us as far as it can, and we must disembark, for it must go back for the newcomers, the Class of 1929. However, we shall never forget the first quarter of our voyage on the Green Bark.

ELIZABETH C. HUMES.

FRESHMAN STUNT

HUNTINGTON CHAMBERS HALL

Thursday, April 9, 1925. It Eleven-Fifteen

AN ANIMATED CROSS-WORD PUZZLE

(A Travesty on Freshman Subjects)

Time: To-day

Place: Any Emerson Dormitory

CAST

Girl Mildred Demarest

Evolution of Expression Rita Dilley

Agnes McPhillips

Physical Culture Edith Campbell

Matilda Robertshaw Helen Barber

Expressive Voice

Margaret Andrews

Esther Bookheim Hilda Russell

Stagecraft

Thelma Boltin

Mildred Jones

Ethelynne Holzmann

Ethelynne Holzmann

Dorothy Atwill

Glory Kennedy

Rachel Batson

Thelma Boltin

Africe Teed

Dorothy Bourque

Ida May Rosenhain

Florence Gardetto Astrid Sundelof

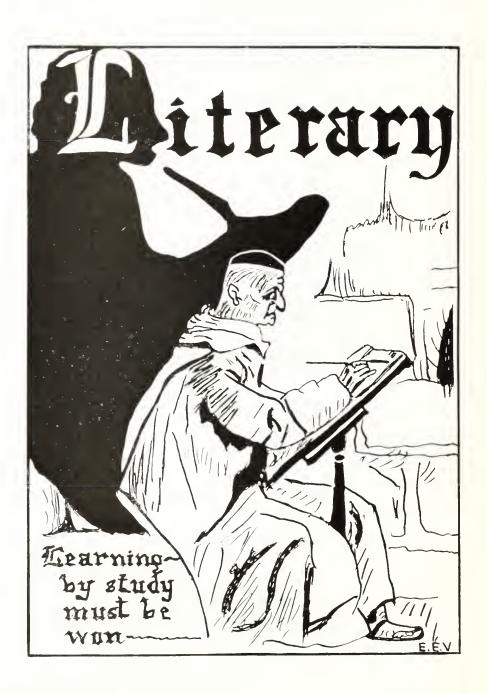
Virginia Whitney

Pantomime

Russell Harris

Local Technique

Juliet Phillips



FROM THE ELIZABETHAN STAGE TO YOU

The Elizabethan audiences who witnessed the performance of Shakespeare's plays had a much purer presentation of Shakespeare's writing than we have. In order to understand how the editions we have come down to us, we must consider the conditions of publishing in Shakespeare's day and the relations of the play-houses with the publishers. He wrote for the stage, not for the press, and in no volume containing his works is there evidence that he saw it through the press. How then, did they come to be printed? That is our story.

The editions of Shakespeare's plays may be divided into two groups: separate plays printed in quarto volumes (books the size of a quarter sheet of printed paper) before 1623, and the First Folio (volume the size of a half sheet of printing paper), a collected edition of all the plays except "Pericles." Our texts trace their lineage back to one of these two sources.

Early in the history of English printing there was little supervision over the publishing of books, and competition was unscrupulous. Philip and Mary granted to a guild of publishers, The Stationers' Company, a charter under which no one but a member of said company could legally possess a printing press. Throughout the Elizabethan period the press was controlled directly by the company; wardens of the company acted as licensers in ordinary cases, and in doubtful ones, the Archbishop of Cantebury, the bishop of London, or some other dignitary. When the license was granted, the permission to print was entered upon the Register and it was from these records that dates were obtained, and the authenticity of texts established. It was a safeguard to an author to get a good text before the public, and indicates that good copies were obtained in a legal manner, purchased directly from the theatres, either from the copy possessed by the prompter, or from some transcript of the play.

Authors wrote their plays solely for use upon the stage and sold them directly to managers. The managers in general believed that the printing of a play lessened its success upon the stage. But in some cases which were very rare, some unscrupulous person attended the play and took it down in shorthand and sold his copy to the printers, which, we readily see, gave a very poor copy. More frequently however, copies were sold by the players themselves, or by the manager or prompter.

Many anthors at that time were paid by printers for the privilege of using their mannscripts, but it was not the proper thing for a gentleman to be paid for literary work. Robert Greene, playwright and novelist, wrote regularly in the employ of printers. Francis Bacon published his essays only to prevent the appearance of an unauthorized edition. It was possible for an author to stop a publication by prosecution, but it entailed such legal difficulties that is was hardly wise to do so.

During the years before 1623, seventeen of Shakespeare's plays were published in quarto form, the first class of which contained good texts, but the second class was composed of distinctly bad copies. Two were pure piracies, not registered at aff; two were registered by one firm, but printed by another; another was entered and transferred the same day. These were carelessly copied at performances, or pirated, and were badly bungled, shortened, and very different from the original.

In the light of these facts, it is not at all surprising that so much criticism of what is Shakespeare's own work and what is not has accrued. Considering the changes that were made by managers, copyists, and printers (who, because there was so much interlining of remarks by the managers and such a confusion of stage business, had to rely upon their own judgment in determining what to include), and the number of plays that were written by someone else but accredited to Shakespeare in order to gain recognition for them, the marvel is that today we have as clear an understanding as we do, despite the quibbling over whether Shakespeare used a certain word or phrase, or whether someone else changed it.

In 1619, Thomas Pavier and William Jaggard, two London printers, decided to get out a collected quarto edition of Shakespeare's plays, but gave up the idea, and issued only nine plays in a uniform size, which were later bound as a single volume, "The Whole Contention Between the Two Famous Houses of Lancaster and York," And four years later, Edward Blount and Issac Jaggard entered for their copy in the Stationer's Register a number of other plays, the rights of which were owned by various printers who, together, were able to get out an apparently complete edition. The editors must have secured the manuscripts from members of Shakespeare's Company, for two of them, John Henringe and Henry Condell, affixed their names to the "Address to the Reader," in which they said their aim was "so to have publish'd them as where before you were abused with divers stolne and surreptitions copies, maimed and deformed, the stealthes of injurious copyists, we expos'd them: even those are now offer'd to your view, crude and bereft of their limbes, and the rest absolutely in their parts as conceived them who as he was a happie imitator of nature was a most gentle expresser of it."

Then in 1623, the First Folio was brought out by Heminge and Condell, consisting of thirty-six plays, twenty of which were printed for the first time, being taken probably, directly from copies in the possession of Shakespeare's Company, and which, upon the whole, were excellent texts as the editors themselves had done some work on

the prompt books and their work was more true. In place of some of the other plays already in print in quarto form, they substituted independent texts from better mannscripts. Many of the quartos were used with additions and corrections, and in nearly every case the quarto was corrected from a later theatrical copy. This tedious work demanded much painstaking care and diligent effort, and it is to them that we are greatly indebted for our present day texts.

The rights and titles to the plays passed through different hands and were printed with changes and alterations to make them more correct in the Second Folio, the Third Folio, and the Fourth Folio. Since the time of the last folio, many men—men either famous or obscure, men of letters, and trained specialists, have made careful studies of Shakespeare's works, of other Elizabethan writers, of the usage and meaning of words, and the conditions of printing in that time, and have given us editions which are a very marked improvement upon the old text.

Nicholas Rowe produced the first edition in the modern sense. He modernized the spelling, repunctuated, corrected, made out lists of dramatic personæ, added entrances and exits, and completed the division of the plays into acts and scenes. Alexander Pope published his famous edition, with its laughable explanations of the meaning of words, the dropping or altering of the phrases that appeared vulgar or unpoetical and the rearranging of lines to give them the rational, studied smoothness so characteristic of the eighteenth century—in fact he made them as nearly like his own poetry as possible.

Other editions, with changes, of one kind and another, followed in quick succession, and we can trace them through Lewis Theobald. Thomas Hanmer, Warburton Samuel Johnson, Edward Capell (who compared the readings of the quartos and the folios, and initiated the tendency to get back to the earliest form of text, and not to try to present what he author thought Shakespeare should have said). Edmund Malone, James Boswell, and J. O. Halliwell. The first good American edition was that by R. G. White, and following it came the one by Clark and Wright, known as the Cambridge edition, which was printed with a few changes as the Globe edition, and the chief latest work is the Varilorum edition by Dr. H. H. Furness and his son.

From this we see how the plays of Shakespeare have come down to us from their first presentation, through the various editions taken either from the quartos, the folios, or from a combination of the two, or a compromise between preceding editions to the one with which we are now so familiar, that of William J. Rolfe. To this collection of editions, we look forward with much interest to the addition of that by Dr. E. Charleton Black.

VIRGINIA ROBARDS

ESSAY OX DREAMS AND DREAM-MAKING

The quantity and quality of your dreams depends entirely on how much fairy ancestry you have. The life of a fairy depends on such stuff as dreams are made of, so with fairies numbered in your ancestry you are sure to have coursing through your veins that Mab-given gift of making a living happiness from a revery born of a nothingness.

A thing once said or done passes from our control. It stands forever. What a load of responsibility to assume for just plain honorable living! But with dreams there is a difference. Your dreams are your own, forever in your possession. They stand side by side with your soul and thoughts as the trio of your immortality.

As your dreams are: so are you. Dreams make your destiny --Not what you do!

What a wealth of possibilities the possession of a dream presents: You may wrap it around some one like a skillfully designed gown which hides imperfections and reveals only good points: you may even go so far as to make the wearer, too, of dreams. Or you may take the silken thread of your dream to make a cocoon, as a guard from the "winter of our discontent": or make a magic circle of protection wherein to stand—that none may pass to wreck your temple. —

With dreams you can make a new heaven and a new earth.

To dream is to stand on the edge of a fathomless abyss, gulleyed out by the ceaseless flow of Imagination into the sea of Fancy. What does it matter if you dizzy with staring down? It is better to be lost in a dream than to be swamped in realities.

Realities are circumstances created by other people as a quicksand to suck you under. It is only by the faith in your dreams that you can be lead across safely on dry land.

There will always be talk that "facing the realities of life is one's duty" -but is it any more of a duty to face realities than to make dreams?

After all, how few realities are worth living for!

Dreams are anticipations: realities are realization. It it not true that anticipation has a perfectness of detail, a glamor of beauty, and a smooth coursed action with a happy ending that realization seldom, if ever, combines in its fulfillment.

The dreams of a child for its doll, of a bride for her husband, of a mother for her son, of a teacher for the pupil, of a young man for his life work—how beautiful they all are in anticipation and yet how far short of the mark falls the realization.

Disillusion in someone or something from which you expected only the best in your anticipatory dream is truly a tragedy: but though the dream fulfilled may be disillusion: the vision is eternal. One can never lose the moments or hours of dreammaking: that precious time when nothing matters, when a law into yourself you

"Grasp this sorry scheme of Things entire To shatter it to bits and then---Re-mould it nearer to the heart's desire! Oh the power of a dream!"

Think how the dream of one man has swayed a whole world: Alexander, Napoleon, the Kaiser—with their dreams of power and possession, our religious dreamers—Christ, Luther, Dante; our dramatist dreamer—Shakespeare; our scientist dreamers—Galileo, Bacon, Franklin, Edison, our philosophy dreamers—Aristotle, Socrates, Plato,—every century can name its great men, and every great man can be named a dreamer.

It is only the great dreamer who was, is and shall be the great doer of the world. Though it does not follow that the dreamer is a great man, it is a fact that every great man is a dreamer.

It is true that there are dreams too perfect.—so beautiful that they can never bemore than just dreams. These become as angels that fly from the heart heavenward; for after all. Heaven is only the place where all good dreams are fulfilled in perfection.

Dream-making is the only one of the arts that can be accomplished at any time and in any place. In a hot and dirty railway station, one needs only to make a dream to be whisked on the strength of it as on a magic carpet, away to a silver afternoon in Spring where once stretched out on the ground surrounded by the frowziness of new grass blades you can watch the peta's that filter through the warm air from the richness of the blossoms high above you, and find there quiet happiness.

In a crowded office, at a stiff, dull tea, in a cabbage-scented kitchen, or in a greasy grimy mill, you can dream of whatever you will. No barrier can shut your dreams from you.

There are dreams of pleasure, of service, of selfislmess, of triumph, of love: your dreams can be just what you will them to be. "Dream true" for your dreams will have far more to do with your eternal salvation than your petty job on earth.

There is nothing in the world that can equal the the emotion that sways the dreamer. Who can define it? It is a sort of quiet rhapsody, with the ecstacy of anticipation as an ever recurring note. It is a song-without-words that sings its haunting melody in the heart.

Someone is saying that dreams and dream-making belong to the young, and that somehow the fairiness in the veins becomes hardened with the arteries. Perhaps you you being older are right. Being young. I only listen and dream on.

ALICE PEARL WHITESIDE '26

EMERSONIAN MOODS AND TENSES

"There was a little girl.

And she had a little curl
Right in the middle of her forehead.

And when she was good

She was very, very good,
But when he was bad, she was horrid."

Because I am writing for Emerson, and Emerson is in Boston, and Longfellow was eminently Bostonian. I am leading off with him. If Emerson were in Chicago, I would have started off, "Hog butcher of the World =." However, the flowers that bloom in the Spring, tra Ia, have nothing to do with the case. So pardon the digression, and I will proceed with the subject at hand. For in the above-mentioned poem, we have a little girl in the throes of emotion. In short, she is having a mood. Emersonians need no explanation of moods: Emerson is rife with them. Almost any stranger entering the halls of Emerson would be struck by the moods going on all about him.

There are moods and moods, and some girls at Emerson are true mood-artists. They pass from one mood to another without the slightest inconvenience—save perhaps to the onlookers. Some canons of their creed are the following. "I can't, I'm not in the mood." "I'm just in the mood for that." "Oh. if I could put my hands on the mood."

To see a school girl in a mood is like seeing a pomengranate in a glass of buttermilk: it moves strong men to laughter—or to tears. No girl with a true sense of humor indulges in moods, that is, she does not go in for them with the true fervor of the typical Emersonian.

The ontward symbols and symptoms of moods, are these; a wildly rolling eye, a number of shrings with either the right or left shoulder or both, a wildly linttering hand which is occasionally clutched above the upper torso, and above all, the sweet melancholic assertion. "I can't I'm not in the mood. I'm in the most dillicult mood today." Oh moods, moods, moods—this is as much as to say they are fools who have moods.

Lois Latham



THE POET'S CORNER

THE CALL OF THE GIPSY TRAIL

Theres' a gipsy trail a-calling me, A satiny ribbon of sand, That leads from a sunlit home in the west Through a laughing, happy land.

I see the moonlit gipsy camp.

The crackling flames of pine:

And I smell the smoke that spirals up
In a thin and silviry line.

Cherry-red lips of a laughing lass,
Dusky lights in her hair;
The swish of her skirt and the smile in her eye.
On the highway free from cares.

Strum-strum, strum-strum on the merry guitars.

And the whirl of the gipsy dance:
Clap-clap, clap-clap on the tambourines
In a vale of sunny France.

Mid the gav-decked fair ground's beck'ning lights. The curious crowd makes way. For the gipsy girl with her tambourine. To dance the hours away.

A wrinkled palm with silver crossed And a tale of future days. In a rickety, weatherworn caravan card To the tune of the gipsy lays.

Oh, the flashing eyes of the ardent youth As he plays to his lady fair!
Oh, the happy hours of sweet young love.
When the spring is in the air.

When the caroling !ark is in the sky.

And the primrose in the vale:

When the carefree gipsies seek the snn
O'er many a hill and dale.

Oh, the gipsy trail's a-calling me.
And I can't deny its plea:
And I'll carry none of my work-a-day world
To the gypsy trail with me.

For I'll laugh, and sing, and dance, and play, I'll be merriest of the band, And forget that there ever was a world Outside this joyful land,

MABEL GILMAN '28

MUSIC

The words of your lips are like the notes Of a slim, silver trumpet, Fashioned from the breath of white birches. And when I hear your laughter on the stairs It is as though fresh violets Cooled my cheeks.

Lois LATHAM

SEMPER FIDELIS

Why are we friends? Because we laugh together Lazy laughter, your mirthful eyes or mine. Because we carry books to show each other With pencil marks beneath the clever lines Because we talk and interrupt each other. Or quiet sit through golden times of peace. Or listen to music together—silent—Or talk—and cease—and talk again and cease Because your hand on my hand gives me pleasure Because I know your moods and you know mine. Why are we friends? Because we laugh together Lazy laughter, your mirthful eyes on mine.

Lois Latham

CROCUS

The last of snow has melted away
But it must have whispered a word
Before it left to the ground near by
For surely something heard.

The green little shoots began to appear
Where the snow drift had held sway
And with manner bold looked at the sun
—But when I looked to-day

The tender shoots were young no more A family great stood there Of children, dressed so sweetly In springtime's color fair.

The timest, daintiest little folk

So close they hug the ground

They're brave—and yet they are the first

Who dare to look around.

To see if spring is ready yet

To welcome flower folk
These gayest little harbingers
Make winter seem a joke.

I'm glad the snow that melted there Whispered words of cheer Because it gave this family Conrage to appear.

Bosco Cass

SOME FOLKS

Some folks you just can't help but like th' ain't no reason
'N some folks you can't like a-tall
Ain't no way in season!

Them's the kind I let alone
And put all my affection
In lovin' people that I like
They're mighty nigh perfection.

They've got a snack of this and that

And prime up mighty fine—

. . . What's that? Don't get excited
You're the first one in the line.

Bosco Cass

PLEA

When you walk out of my life
Go in the same way
You leave me now:
Pausing a moment in the doorway
With your head thrown back a trifle.
Eyes smiling, and beloved lips
Blowing a kiss
From the tips of your fingers.

After Sanders

TO YOU

A lazy cloud, fleece-white in sky of blue. A golden bud, sweet-breathed—a thought of you. Enthralled by nature's grace in every guise The thought of you becomes my paradise.

AUGUST

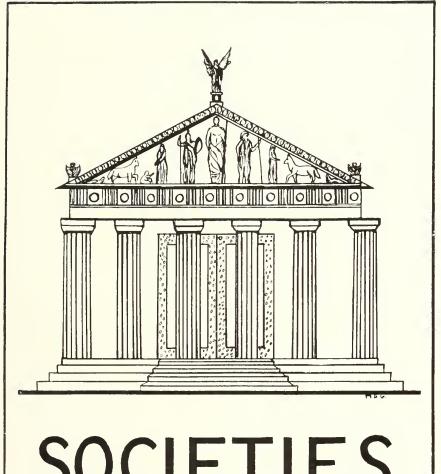
I had shut my eyes
To the yellow of the goldenrod
And the dusty indigo of the berries.
I had pulled my cape close
To keep out the frost promising
Winds that whispered across the mountains.
For my heart ached to see the coming of autumn
That must drive me back to the city—

But this morning on my porch
I found a crimson maple leaf
Glistening in the grey rain
Like some dread message
Steeped in the blood of dying summer.
No longer could I ignore
The fall skies.
The haze on the mountains.

ALICE SANDERS

Believe me, friend, were I to part from thee. Each day would hold throughout its darkest hours. And in the sky no silver-lined clouds Could I behold —no rainbow after showers.

No flowers e'er would light my world of gray;
Dew would not sparkle but seem chilling rain.
All nature would be powerless to cheer
This saddened heart. Would you come back again?
MADELINE CONNELY



SOCIETIES













Y. W. C. A. CABINET

CABINET OF THE YOUNG WOMEN'S CHRISTIAN ASSOCIATION

President					Eliz	abetl	ı Wellington
Vice-Preside	ent						Edna Cass
Secretary							Edna Smith
Treasurer						M	iriam Eckert

Program Committee

Lillian McLeod, Chairman

Maud Bean

Constance Hart

1924-1925

Owing to the fact that the president of Y. W. C. A. did not return to Emerson an election of officers was held at the first meeting of the school year. The result of this election was that Elizabeth Wellington was chosen president.

The "Y" then began its active work of the school year. Subjects for lectures and discussion were:

Prayer, Its Cause and Effect. The Foreign Student. The League of Nations. Woman's Place in Civic Life.

One of the most encouraging facts in regard to the "Y" this year is the stride made in the financial problems which it has been facing for many years. Due to the earnest work of the members we are able to provide four delegates to the Students' Conference at Marqua in June. This delegation will undoubtedly make for a stronger and better "Y" next year and all the years to come.



SOUTHERN CLUB

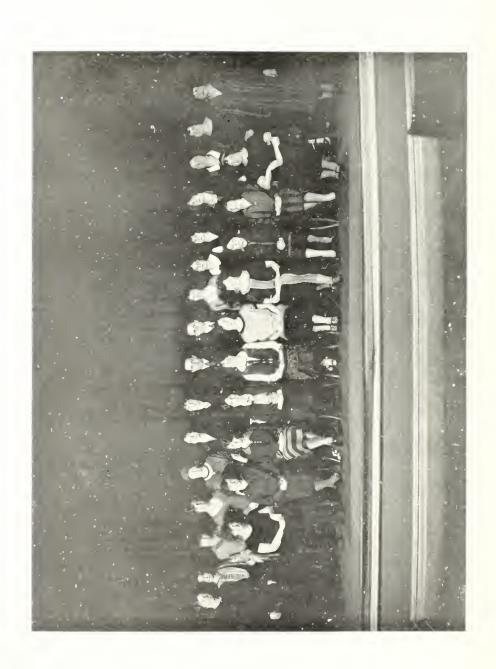
Do you-all know
The Southern Club?
The Southern Club?
The Southern Club?
Do you-all know The Southern Club
Of Emerson College.

This is a flourishing institution of some twenty-five members, headed by François Vodrie, President, and Ruth Hines, Secretary-Treasurer. This has been a busy year for the "Tuckey-hoes," as they have sold many and various supplies of candy and popcorn and given their stunt. Perhaps the most outstanding feature of the Southerner's year was the Stunt, "When We-uns Meet With You-uns," a playlet of the Southern Rockies written by Lois Latham of West Virginia.

Members of the Club are:

Mary Mustard Virginia Robards Phoebe Dowdy OreHa Kangerga Deborah Creighton Judith McDaniel Anna Mae Epstein Dorothy Hill Alice Watson

Thema Bolton
Mamie Jones
Margaret Mitchener
Mary Gordon
Ruth Hines
Mildred Jones
Lois Latham
François Vodrie
Esther Somerville



THE NEWMAN CLUB

The Newman Club of Emerson College was formally acknowledged as a member of the New England Province of the Federation of College Catholic Clubs on May 3rd, 1924, at a meeting of the Federation.

The activities during the year consisted of the meeting to elect officers the result of which was as follows:

President—Edith Fitzgerald. Secretary—Madeleine Connelly. Vice-President—Irene Cullen. Treasurer—Eleanor Mulligan.

Several subsequent meetings at which a dance in conjunction with the Newman Clubs of Simmons and Technology was planned. This dance was a great success, and the club members are looking forward to similar activities during the coming year, and especially are they hoping and planning to do much for the Endowment Fund.

MENORAH SOCIETY

The Menorah Society of Emerson College has an aim largely social and cultural. It is a means of bringing the Jewish girls together for the purpose of studying Jewish History and Literature. During the ensuing year the girls had an opportunity of hearing many prominent speakers who were procured through the Menorah National Council.

The Menorah Society took an active part in the big Endowment drive for the College this year.

			()F	FICER	tS		
President							. Beatrice Garber
Fice-Presid	lent						. Dora Mitnick
Secretary							Anna Mae Epstein
Treasurer						,	Dorothy Morris
Executive	Boara	l	Bro	onette	Gol	dberg	Florence Lebowitz

MEMBERS

Edith Glickman
Ethelwyn Holzman
Ruth Branz
Marion Levin
Nathalyn Truseman
Myna Gordon

Helen Ruth Zeman Ellie Freedman Sarah Budevitch Marion Bellar Lillian Silverstein Bella Slotnik



It has been a mornation knowing or a lever of with four this year - world for the world for the puline as fare Nell would say " towns you had be stuff and

THE FAR WEST CLUB

President			Helen Thompson
Vice-President .			. Florence Day
Secretary-Treasurer			Esther Struthers

This club was organized this year to join the friendship among the girls of the Rocky Mountains Region and West.

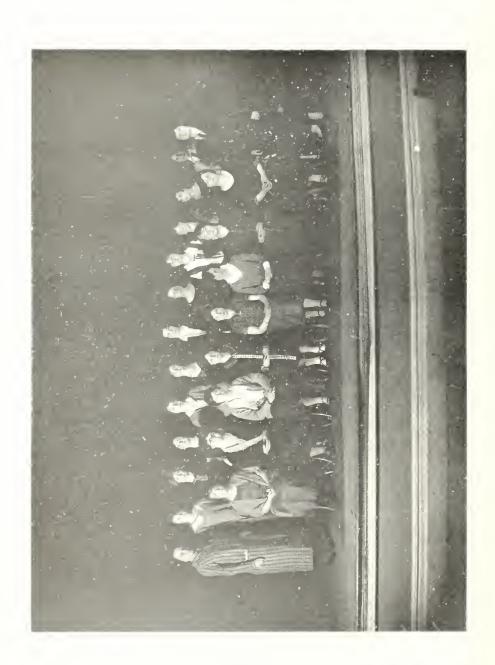
The first Far Western Club stunt, which was presented on May 7, 1925, took its place among other school stunts of the year. The play and cast was as follows:

FARO NELL

By Willis Steel

Directed by Florence Day

Miguel, keeper	of	the M	lission	ı Foi	ida a	La S	onor	a.		Helen Thompson
Appollo Pratt.	а	miner				٠.				Thelma Harveston
Happy Hank.	ano	ther, w	vhiske	y en	red					Jean McFradgon
Cooley, sheriff	of	Sonor	a Cot	inty						. Florence Day
Wiler, a strang	ær									Esther Streethers
Dick Thatcher.	a y	onng	miner							Wildred Demerst
Faro Nell										Florence Borwick



STUDENT ASSOCIATION

President—Helena Cook
Vice-President—Lorna Rumball
Secretary-Treasurer—Miriam Eckert
Senior President—Anita Richardson
Representatives—Florence Day
François Vodrie

Junior President—Edna Cass Representatives—Phyllis Marshall Betty Buchanan

Sophomore President—Caroline Stanley Representative—Maude Bean

Freshman President—Elizabeth Hume Representatives—Thelma Bolton Sally Davis

House Presidents

Ross IIall—Sarah Budovich
Southwick Hall—Mary Kate Ford
Hicks Hall—Dora Mitnick
Willard Hall—Anna Mae Epstein
Zeta Phi Eta House—Rosemary Allen
Phi Mu Gamma House—Beatrice Craighton
Kappa Gamma Chi House—Deborah Craighton

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Literary Editor



Marjorie Leary

Art Editor



Alice Lissner Editor-in-Chief



Mabel Marshael Joke Editor



Zara Cuep Business Manager



Elizabeth Buchana Advertising Manager

FRATERNITIES





KAPPA GAMMA CHI

Founded 1890

Alpha—Emerson College of Oratory, Boston, Mass.

Colors—Green and White

Jewels—Emerald and Pearls

Flower—Lily of the Valley

Honorary Members

Mrs.	Henry	L.	South	wick
Mrs.	Harry	Sey	mour	Ross
Mrs.	William	n Ĥ	Keni	nv.

Mrs. George Dusseault Mrs. E. Charlton Black Miss Margaret Penick

Officers

President								Eli	zabeth Wellington
Vice-Preside	ent								Phyllis Rivard
House Mana									Sally Coulter
Caterer .							٠		Marion Steeve
Secretary			٠	٠					Esther Baldwin
Treasurer		٠	•						Ruth Day

Active Members

1925

Florence Day Mary Elizabeth Meffert Anita Richardson Anna Sterling

1926

Esther Baldwin
Zara Culp
Ruth Day
Marjorie Leary
Phyllis Rivard

Virginia Robards Edna Smith Marion Steeve Elizabeth Wellington

1927

Mary Frances Brady Phoebe Dowdy Claudia Dubois Geraldine Dunphy Lucille Ferrel Esther Flanagan Muriel Barron

Pledges

Dorothy Atwell Constance Hart Virginia Hereford Jean WacFadzean Phyllis Marschall Theo Meyers Margaret Porter Rachel Sampson Astred Sundelof Beatrice Tedings Merle Summerville

Functions and Activities

As usual Kappa has been contributing her goodly bit to help in the growth of the Emerson Endowment Fund three various activities during the year.

The first of the annual series of tea dances was given at the Kenmore Club on November 29th and voted a unanimous success. Plans are now under way for a second to be held on May 9th at the Chapter Honse, 192 Bay State Road.

Splendid results were attained from the usual sale of Christmas cards this year.

The Kappa Concert Company consisting of Elizabeth Wellington, Mary Frances Brady, Clandia Dubois and Esther Baldwin, Musical Company; Zara Culp, Lucille Terrel and Eleanor Crane, Sketch company, contributed their share through various engagements. One of them was before the Southern Chib at the Copley Plaza, January 29th by the Musical company.



ZETA PHI ETA

Founded Phi Eta Sigma, 1893

Zeta Phi Eta, 1908

Alpha Emerson College of Oratory, Boston, Mass.

Beta Cummock School of Oratory, Northwestern Univ., Evanston, III.

Gamma - Drake University, Des Moines, Ia.

Delta Syracuse University, Syracuse, N. Y.

Epsilon - Brenau College, Gainesville, Ga.

Zeta Southern Methodist University, Dallas, Tex.

Eta University of Southern California, Los Angeles, Cal.

Theta - Coe College, Cedar Rapids, Iowa,

Colors Rose and White

Jewel-Pearl

Flower-La France Rose

Honorary Members

Edward Philip Hicks Ella G. Stockdale Mary E. Gatchell E. Charlton Black Rev. Allen A. Stockdale Agnes Knov Black Claude Fisher Henry L. Sonthwick Walter Bradley Tripp Elizabeth M. Barnes

Bertel Glidden Willard

Associate Members

Maude Gatchell Hicks Gertrude T. McQnesten Elsie R. Riddell

Gertrude Chamberlaine Elvie Burnett Willard Klonda Lynn

Active Members

1925

Rosemary Allen Marion Barclay Helen Brown Charlotte Crocker Mary Mustard Elizabeth Sala Elfreda Voos François Vodrie

1926

Elizabeth Buchanan Anne Byrne Edna Cass Gladys Evans Dorothy Hill Indith McDaniel Lillian McLeod Louise Stegner Helen Thompson Minnette Townsend Eleanor Trites Alice Watson

Afice Pearl Whiteside

hoppy Summer - and may you have a new Prophy Summer - and may you have a new Prophy in the future - Rove - Cien 95

1927

Frances Brinkerhoff

Dorothy Burke

Ernestine Kirby

Pledges

Margaret Andrews Anna Mae Jordan Rachel Batson Orelle Kangerga Amy Speese Cavanaugh Glory Kennedy Sally Davis Dorothy Langdon Mildred Demarest Jeanette Manville Edith Fitzgerald Margaret McCabe Ruth Hines Minna Ruggis Eillen Ihmsen Thelma Smith Mamie Jones Clare Sturtevant Mildred Jones Virginia Whitney Juliet Phillips Gladys Jones

CHAPTER HOUSE-365 Marlborough Street. Boston

The Alpha Chapter of Zeta Phi Eta Sorority gave their hearty welcome to the faculty and students of Emerson College in the form of an "Old Fashioned" Tea on October thirteenth.

The well established Zeta Joy Theatre again held its old accustomed fete. This year the curtains were raised on "The Minuet." a one-act play by Louis N. Parker, and Edna St. Vincent Millays fantastical "Aria" De Capo." Both plays were selected, directed and acted by the Zeta Phi Eta members in their rose and white theatre at the Chapter House. 365 Marlborough Street on the evenings of December 16th and 17th. We would like to take this opportunity to express our very deep gratitude to Mr. Joseph Connor for his kind help and cooperation in the production of these plays.

Every year Zeta has given to the Emerson College library fifty dollars for the purpose of buying books on the drama, but this year it was given to the Dramatic Department of the school to further its purposes.

The event that closed Zeta's activities for this year was the "Zeta Carnival." The proceeds from this affair were given to the Emerson College Endowment fund.



love to an remost worker.

Duis, a. Dimere

THE EMERSONIAN

97

PHL MU GAMMA

Founded February 1, 1921

Chapter Roll

Alpha—Emerson College of Oratory, Boston. Mass. Beta—University of Oklahoma, Norman. Oklahoma.

Gamma—Drake University, Des Moines, Iowa.

Colors-Blue and Black.

Jewels-Turquoise and Pearl.

Flower-Sweetheart Rose and Forget-me-not.

Honorary Members

Mrs. E. Charlton Black

Pres. Henry L. Southwick Mr. Joseph E. Connor Dr. E. Charlton Black Mr. Walter B. Tripp

Mr. Francis T. McCabe

Mrs. Julia Ruopp

Active Members

1925

Marian Blewer Vesta Clarke Miriam Eckert Marion Gleckler Alicia Hambly Leila Pyron Lorna Rumball Alice Shaw

Elizabeth Woolridge

1926

Doris Tallman

1927

Marian Beckley Elizabeth Blouke Florence Desgrey Lucille Evidge Beatrice Creighton Caroline McClellan Mildred Ostberg Aida Riggs Laura Shepard Thelma Watson

Virginia Franklin

Pledges

Elizabeth Humes Ruth Barker Carol Kingsbury Lila Saari Margnerite Mitchener Rita Dilly Daisy Devine Martha Allen

In November the girls of the Phi Mu Gamma Sorority gave a house-warming at their new home on 312 Beacon Street.

This year the sorority selected Shaw's "Pygmalion" as its annual scholarship play. The production was given March 20, at 8:00 in Bates Hall of the Boston Y. M. C. A. Prof. Walter B. Tripp, head of the Dramatic Art Department coached the cast which was made up of Betsy Woolridge, Vesta Clarke, Lorna Rumball, Marion Eckert. Doris Tallman, Leila Pyron, Alicia Hambly, Marion Blewer, Laura Shepard, Thelma Watson, and Lucile Evidge.

The annual endowment bridge afternoon this year was May 2.



PHI ALPHA TAU

Founded 1902. Emerson College of Oratory

Alpha - Emerson College of Oratory, Boston, Mass, Gamma—University of Nebraska, Lincoln, Neb. Zeta - Carroll College, Waukesha, Wis. Theta—Northwestern College, Naveville, III. lota—University of Kansas, Lawrence, Kan. Lambda- University of Texas, Austin, Tex. Mu—University of Oklahoma, Norman, Okla, Nu—Pacific University, Fort Grove, Ore, Omicron—State Agricultural College, Manhattan, Kan. Pi- University of Arkansas, Fayette, Ark. Rho--University of Montana, Bozeman, Mont.

Honorary Members

E. Charlton Black

Richard Burton

Active Members

Walter Bradley Tripp Joseph E. Connor Henry L. Southwick Robert H. Burnham Leon Connell Charles Putnam

CHRONICLES

- Sept. 22 Registration day.
- Sept. 23 School opens.
- Oct. 2 Pres. Southwick "Orators and Oratory of Shakespeare."
- Oct. 15 Prof. McCabe, "The Great Broxopp."
- Oct. 22 Pres. Sonthwick, "Twelfth Night."
- Oct. 21 Sophomore tea for Freshmen.
- Oct. 25 Freshmen have begun to feel at home.
- Oct. 26 The drive for the Marmein tickets reaches a furious stage.
- Oct. 29 Katherine Oliver McCoy, "A Scottish Cinderella."
- Oct. 31 Endowment benefit recital dance by the Marmeins.
- Nov. 5 Prof. Connor, "Romeo and Juliet."
- Nov. 12 Prof. Tripp. "Loyalties."
- Nov. 20 André Morize "What Do You Mean By Culture?"
- Nov. 19 Mrs. Southwick. "The Melting Pot."
- Dec. 1 Nineteen days till vacation.
- Dec. 11 Senior Recitals begin.
- Dec. 16-17 Zeta Toy Theatre
- Dec. 19 Vacation begins.
- Jan. 6 Haggard assembly back to rest up from vacation.
- Jan. 8 Florida Jubilee Singers.
- Jan. 16 Year Book Benefit Dance.
- Jan. 22 Exams!
- Jan. 30 Senior Play.
- Feb. 2 Florence Day at playwriting on time. Trippy absent.
- Feb. 10 Posture Week begins with an Address by Louis P. Haight.
- Feb. 11 Posture Week Song Day.
- Feb. 12 Prof. U. W. Fraad of Harvard. "Body Mechanics. Health and Efficiency."
- Feb. 14 Posture Week Play, "A Friend in Need," by Alice Lissner.
- Feb. 21 Junior Week opens with a burst of melody, Song Day.
- Feb. 25 Junior Stunt.
- Feb. 26 Junior Recital.
- Feb. 27 Mrs. Black, "The Women in Shakespeares Writings."
- Feb. 28 Junior Play, by Alice Whiteside.
- March 7 Sophomore Minstrel.
- March 19 French Department presents two One-Act Plays.
- April 9 Freshman Stunt and Luncheon.
- April 23 Southern Club Stunt.
- April 30 Sophomore Stunt.

ARTIST RECITAL COURSE 25th Season

	October 15				
The Great Broxopp	Francis Joseph McCabe	٠		. Milno	
Twelfth Night .	October 22			Shakespeara	
	Henry Lawrence Southwick		٠	· ment spetti	
A Scottish Cinderella	October 29			Cushing	
	KATHERINE OLIVER McCoy				
	November 5			VI 1	
Romeo and Juliet .	Joseph Edward Connor	٠	٠	Snakespeare	
Loyalties	November 12			C = I	
	Walter Bradley Tripp	٠	٠	Galsworthy	
	November 19				
The Welting Pot .	Jessie Eldridge Southwick	٠	•	Zangwih	

SENIOR RECITALS

		SENIOR RECITALS	
		December 11, 1924	
I.	Where But In America .		Oscar Wolff
II.	Dora		Tennyson
III.	The Devil's Disciple .	Florence Day	Bernard Shaw
IV.	Sintrim and Gunhilde .	Helen Brown	Sada Cowan
		December 18	
I.	The Christmas Carol—(an	arrangement) — . Esther Beaman	Dickens
II.	The Pied Piper of Hamelin		Browning
Ш.	Icebound	Eleanor Crane	Owen Davis
IV.	The Traveling Man .	Mildred Metcalf	Lady Gregory
		January 15	
I.	Hansel and Gretel .	 Charlotte Crocker	Bender
II.	The Lady of Shalott .	Marian Barelay	Tennyson
III.	The Dover Road (Act I)	: .	A. A. Milne
IV.	A Great Rushing of Wings	Mildred Ford 	. Emma Lindsay Squires
		January 22	
I.	The Two Masters		Anonymous
II.	Rupert Brooke	Elizabeth Sala	Lecture Recital
III.	Growing Pains	Minnette Townsend	J. P. Toohey
IV.	The Orchard of Gems .	Mary Ready	
		Elizabeth Woolridge	

1. 11. 111. 111.	(a) My Star (b) The Flower's Name	January 29
	j	TUNIOR RECIT ALS February 5
I. II. III. IV.	Sancho Panza The Famine Love Killed by Suspicion Jean-Marie	Virginia Robards Lillian MacLeod Anna Searing Margaret Kelley Irene Cullen
I. II. III. IV.		February 19
1		IOR WEEK RECITALS
1. 11. 111.	Patterns	s Philmar

		March 5	
I. III. IV. V.	A Cullud Lady in Society The Blind Girl of Castel C	Mamie Jones	. Francis Noyes Hart Ben Hare Longfellow . Anonymous Alfred Sutro
I. III. IV. V.	The Angelus	March 12 Esther Purl Carol Kingsbury Esther Flanagan Aileen Willenar Thelma Watson	Eleanor Porter . M. Chase England Ruth Comfort Mitchell Anonymous Alfred Sutro
I. III. III. V. VI.	Heart's Call The Ghost Story The Land of Heart's Desire Lies Cyrano de Bergerac . Jathrop Lathrop's Cow .	April 2 Alice Watson Lucile Ferrel Ada Riggs Dorothy Burke Alice Doyle Ruth Ranger	. Edna Cass Booth Tarkington W. B. Yeats Franz Molnar Edmund Rostand Ann Warner

SOPHOMORE RECITAL

1.	ln a Royal Garden .	Elizabeth Johnson			. Annonymous
		imzanen joniawi			
11.	Pianologues I Want to be a Janitor's Chi Katy Did				
Ш.	The Explorer	 Florence Borwick		٠	Kipling
IV.	King Pharaoh's Daughter		٠	•	. Walter Ben Hare
V.	The Heart of a Clown .			٠	. C. P. Anderson
VI.	The Music Master .	 Ralph Shattuck	٠		Klein

COMMENCEMENT PROGRAM

1925

FRIDAY, MAY FI	IFTEENTH
2:30 p.m. Senior Recital	. Huntington Chambers Hall Leila Pyron Mildred Ford
8:00 p. m. Senior Class Promenade .	Hotel Westminster
SATURDAY, MAY	SIXTEENTH
2:30 p. m. Senior Recital Ethel Seagel Agnes Smart Leon Conr	. HUNTINGTON CHAMBERS HALL Mary Casey Mildred Metcalfe nell
8:00 p. m. Pantomime	. HUNTINGTON CHAMBERS HALL
Marian Blewer Sally Coulter Katherine Finn Francis Gotz Juliet McCarthy Gladys Munroe Mary Mustard	Rita Nolan Mary Roberts Elizabeth Sala Alice Shaw Mary Smith Pearl Sparling Anna Stirling
SUNDAY, MAY SE	VENTEENTH
11:00 a.m. Baccalaureate Service .	Mt. Vernon Church
MONDAY, MAY EI	IGHTEENTH
10:00 a.m. Alumni Cruise	
Miriam Eckert Alicia Hambley Mary Ready	Marion Gleckler Evelyn Miller Hortense Sheldon

DEBATE

Charles Putnam Rosemary Allen Esther Beavan

Kathleen Craig Lucie Manning Anita Richardson

Evelyn Schneider

TUESDAY, MAY AINETEENTH

2:30 P. M. OPEN DAY IN G	YMNASII	M			HUNTINGTON CHAMBERS HALL
8:00 P. M. Sevior Play -	"Јонх	Fer	GUS	OV.	JORDAN HALL
					Lorna Rumball
Sarah Ferguson .					. Helen Ramsay
Andrew Ferguson					Myrtle Hutchins
Hannah Ferguson					Elizabeth Woolridge
					. Florence Day
"Clutis" John					Hannah Kerwin
Henry Witherow	,				François Vodrie
Serg. Kernaghan					Erna Van Amberg
Sam Mawhinney					Lillian Silverstein

WEDNESDAY, MAY TWENTIETH

12:00 M.	All mni Luncheon			COPLEY PLAZA
8:00 P. M.	COMMENCEMENT EXERCISES			HUNTINGTON HALL

ADDRESS "FOR WHAT DO WE LIVE?" Mr. Edward Howard Griggs

THE SENIOR CLASS PLAY

Under the direction of Professor Walter Bradley Tripp the Senior Class presented the famous comedy, "Every Man in His Humor" by Ben Johnson at Steinert Hall on the evening of January 30. This was the sixteenth annual production of old English comedy at Emerson.

Dramatis Personae

Prologue, Alicia Hambley

Knowell, an old gentleman Edward, his son Brainworm, the Fathers' man George Downright, a plain Squire Wellbred, his half-brother Kitely, a merchant Captain Bobadill, a Pauls man Master Stephen, a country gulf Master Matthew, a town gull Thomas Cash, Kitely's cashier Oliver Cob. a water-bearer Justice Clement, a merry magistrate Roger Formal, his clerk Dame Kitely, wife to Kitely Mrs. Bridget, his sister Tib. Cob's wife

Rose Mansfield Elfreda Voos Hannah Kerwin Lorna Rumball Betsy Woolridge Florence Day François Vodrie Elizabeth Sala Eleanor Crane Mary Mustard Mildred Ford Mildred Metcalf Helena Cook Rosemary Allen Evelyn Schneider Frances Gotz

DEAN'S BIRTHDAY

Emersonians always look forward to a certain day early in April, for it is then that they can express in some way the great love they bear Dean Ross. Every year Dean thinks he has been successful in keeping his birthday a deep, dark secret, but love never forgets, and on each anniversary he is presented with some token of regard.

Year before last a Wee Bit o'Scotch program celebrated the momentous day. Last year multitudinous bows of purple and gold accompanied a goodly sum of 'Dowment Dollars in a pretty song ceremony.

This year the big day came on Sunday, and Dean thought he had escaped, but at the end of chapel on the following Tuesday the students returned to him the "time" they have wasted for him. This bit of "time" was a gold watch which Miss Helena Cook, President of the Students' Association, presented to Dean.



HELOIS AND ABELARD ROMANTIC TRAGEDY OF 12th CENTURY PARIS

BY ALICE PEARL WHITESIDE

PROLOGUE

Students: Doris Hinman, Esther Baldwin PLAY

Abelard						. Rudolph Friedrich
Heloise						Alice Pearl Whiteside
Canon Fulber	t					Edna Cass
Priest						. Edith Fitzgerald



CHILDREN'S THEATRE

The Children's Theatre Company opened its seventh season this fall again under the direction of Mary A. Winn and business management of Professor J. E. Connor. Again this year the policy of alternating plays in the theatre with road shows every other Saturday was in effect.

Plays produced by "Boston's largest stock company" during this season were:

Little Women The Three Bears

Treasure Island The Gift of the Fairies

A Christmas Carol Little Men

The Princess in the Fairy Tale Mrs. Murray's Dinner Party

The Gardener's Cap Alice in Wonderland

Little Lord Fauntlerov

As we go to press, plans are being made to produce "Cinderella in Flowerland" May 2 with a cast of the children who attend the Childrens' Theatre performances. This experiment is designed to give the young playgoers a bit of dramatic experience and to increase their interest in the theatre. Miss Winn believes that in this way their taste for good drama will be deepened, thus fulfilling one of the main purposes of the Childrens' Theatre.



ENTERTAINMENT SERVICE BUREAU

The past year has seen the Entertainment Service Bureau in great prominence. Individual entertainers as well as group entertainers have been sent by the Emerson bureau to fill engagements in Boston and vicinity. One group, the Eco Trio filled an engagement in Maine during the Christmas holidays.

Other groups are the Clionion Trio, The You and I Players, The Kerwin Group. The Culp Trio, and the Kappa Concert Company.

Individual entertainers who have filled numerous engagements this season are Helen Brown, Mary Elizabeth Meffert, Florence Day, Lillian MacLeod, Zara Culp, Elizabeth Buchanan, Marion Steeve, and Ruth Day.



FRENCH DEPARTMENT PLAY

On March 29, the French Department, under the direction of Prof. Joseph Palamontain. Helena Cook and Phyllis Rivard, gave its second annual performance of French plays. The great success of the production well merits its becoming one of the annual Emersonian events. The program in full was as follows:—

ROSALIE

par Max Maurey

COMEDIE EN UN ACTE

Personages

M. Bol					Mlle, Agnes McPhillips
Mme. Bol.					Mlle. Irene De Montigny
Rosalie					Mlle, Margaret Plummer

L'ANGLAIS TEL QU'ON LE PARLE

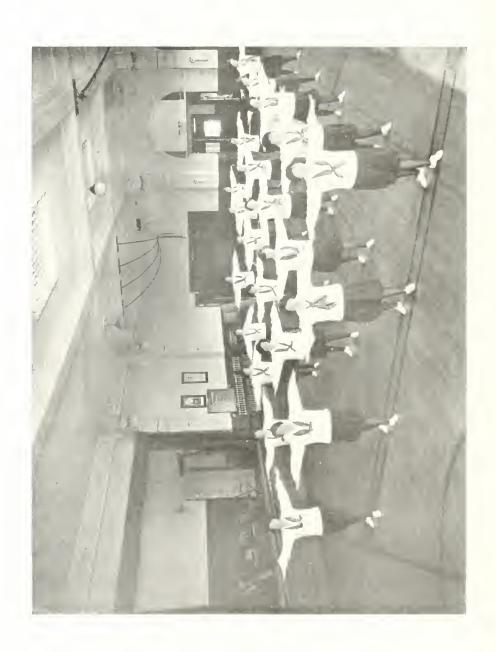
par Tristan Bernard Comedie en un acte

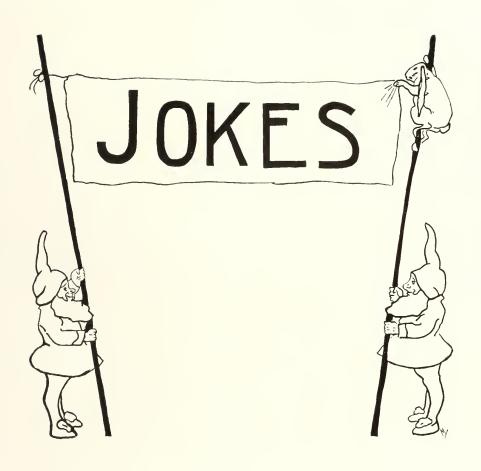
Personages

E S S.				
Eugene, interprete .				. Mlle. Phyllis II. Rivard
Hogson, père de Betty				Wlle. Elizabeth Wellington
Julien Cicandel				. Mlle. Mabel Gillman
Un inspecteur				. Mlle. Emily Moulton
Un garçon				. Mlle. Alice Sheehan
Un agent de police .				. Mlle, Elizabeth Humes
Betty				. Mlle, Dorothy Atwill
				Mlle, Vathalyn Trustman

La scène se passe dans le vestibule d'un hotel à Paris

Sous la direction de Professeur Joseph Palamountain.
MHe. Helena Cook et MHe. Phyllis Rivard
Chansons par MHe. Juliet Phillips
Danses par MHes. Ethelynne Holzman, Anne Hutchinson et Dorothy Atwill





A Junior among us—oh my. Is as logical as you could e'er spy. She said she surely would starve to death But wasn't going to die!!

Of all sad words for girls or men
The saddest of these —"It's half past ten."
(College Humor)

MAKE-UP

Make up class—when we assemble Gone is every fear and tremble. Here is where we have our fling Paint and rouge 'n' everything! Aprons on, we take our places Then proceed to change our faces. First we find that ronge takes root In a silky rabbit's foot. Place it high up on the check And lo! a fine young girl you meet. Put it lower and you've made A prim and poperish old maid! Then we come—now please don't faint! To that useful thing—grease paint. Liners -red and grev and white, Brown and crimson-quite all right. Put them on in just the way And you'll presto change--alway. Make np classes don't spurn em But go right straight to Bobby Burnham:

M. Chaffee

One night a consin of Jack's Said, "I'll go to the opera to relax." But when he got there Thot "Tis a circus, I swear. For all I can see are barebacks."



Mns Did you ever take Macbeth? Tex No, what does be teach?

Irene—Do yon like gym any better? Evelyn – Jim who?

Rudolf—How many subjects are you carrying? Fox—Carrying one and dragging several.

A man and a girl one day
Were caught in a revolving doorway
And the latest I've heard
And it's not so absurd
Is, they're going round together, they say.

Petting Gymnastics, Yes?
Sally Coulter (giving commands to gym class)—"With hands placing behind = neck!"

Trippy (9:00 Thursday morning) Miss Kimball why are you late?

Muriel Well, you see it was raining. So my alarm clock forgot to get up.

Trippy Your alarm clock forgot to get up?

Muriel Yes, he's a rooster,

LIGHT IN DARK PLACES

Mrs. Puffer explained and explained some more That on "reign" the inflection down should fall. The pupil tried hard to grasp the thought But just couldn't get it all.

At last in despair Mrs. Puffer said "I'll explain it just once again." When she finished the pupil replied "I see! Im supposed to come down with the 'reign'." Zukie—"There's a note in your box for you, Bosco,"

Boseo—"What's it for?"

Zukie - "Miss Winn wants you to star in Little Women."

Dean (changing his Senior roll-call)—"Miss Cook has just passed out and I'll knock Miss Allen out.

Mr. Haight (demonstrating the right and the wrong way of walking)—"You see that I have covered more ground in the right way than in the wrong way and vet I used the same number of steps. Now what brought me away over here?

Smart Freshie—"Your feet."

Texas (to Mr. Connor)—"I wish you and Dean would have a conference."

Mr. Connor—"Why?"

Texas—"Beeause I have to take Soph, rhetoic and therefore ean't take debate."

Mr. Connor—"Isn't that too bad!

Rosemary Allen- "I think it's degrading."

Dora Cramer (addressing class in debate=Jr.)- "All illiterates do not remain in the same state—they go to other states. You do not remain in the same state all the time. do you?"

Muriel Russell (after a very heated Junior debate)—"We will now have a consolation period of five minutes.

Mr. Connor (in "Remeo and Juliet." to Rudolph reading "Soft, I will go along") —"Read it as if you had an engagement with Mr. Putnam."

Rudolph—"Oh. Putty, I will go along." Mr. Connor—"Now use the word "Soft." it is the same thing you know."

The faet that the moon was three minutes late during the eclipse proves to us that there must be a lady in the moon instead of a man.

Stude—"What is Phi Mi putting on for a play this year?"

Teddy Bluer—"Shaw's Pygmalion."

Stude—"Oh, is she?"

FAMOUS BOBS

- Burnham

· Cats

Burns

Shingle ---

Apple -----

Duteh

And oh. just - ---

A TRAGEDY IN THREE LINES

Algy met a bear. The Bear was bulgy. The bulge was Algy.

BUBBLES

A man —a girl
A dance— a whirl
A night—a moon
So round—to croon
A walk—a lark
That lights—the spark
Why not—oh say!
That moon—alway?

THE PESSIMIST'S DEPARTMENT

Never yet did I hie me to the Fenway Theatre to revel in the handsome features of Rudy Valentino that a corpulent female of advancing years did not seat herself beside me and devote herself to communing with Mr. Wright's noisesome product.

Once in a D. T. scene I knew my lines, and Trippy wasn't there.

My vacations usually coincide with Harvard and Tech exams.

On mornings I have early classes, the mail man never appears until I have left. Late-class days he shows up promptly at eight.

Whenever an orchestra plays my favorite symphony, some one always feels called upon to assist by way of humming or whistling: invariably off key.

When I was a Sophomore. Dean called the roll every time I cut Rhetoric.

If I cat an onion-flavored salad, some man invariably drops in unexpectedly to see me.

Every time I cut chapel, I miss something snappy.

Note books are always called at the most inconvenient time for me.







He: "What do you study at Emerson?"
She: "Rhetoric, Vocal Tech. Evolution—

He: "Evolution! What's Darwin got to do with the stage?"

PROPOSED SENIOR PROGRAM FOR OH ANYTHING!

SLEEP WALKING SCENE FROM MACBETH RITA NOLAN

"LATE, SO LATE" FROM TEXNYSON'S GUINEVERE
MARY READY

KIPLING'S SEA POEMS MARIAN BLEWER

SHERIDAN'S RIDE FRANÇOIS VODRIE

LECTURE: THE GREEK ALPHABET, ITS USE IN INTERIOR DECORATION ROSEMARY ALLEN

SALOME - OSCAR WILDE LELA STEVENS

"I CAN KEEP MY SHIRT ON" -- CARL SANDBERG AGNES SMART

MAKE-UP HINTS FOR BEGINNERS

If you are going to be up in a scene, leave your make-up box at home. The rest of the cast will love you for this. However if you are sure that no one's key fits your make-up box, bring the box, leaving the key at home.

Borrow a stick of grease paint, any color. Step on the hand of your neighbor who is sitting on the floor trying to put on a pair of shoes. Now you are ready to begin. Let your conscience, if any, be your guide. After a few smudges have landed hither and you over your wide open countenance, some one will yell, "Cast on stage." If you are taking the part of a woman, don't stop to beautify yourself: the audience might think you have made an effort to look nice if you appear pretty. Even if you are taking the part of the ingenue, don't worry about looks. It will give you an opportunity to demonstrate the value of the power of mind over matter.

If you are taking the part of a man, fall downstairs on your face. This will give you a hard look. Moustaches are absolutely necessary. If no crepe hair is at hand, a wisp of broom straw or a few strands from a dustless mop will give a coy appearance on the upper lip. After the performance hang around and converse gushingly with a friend until the rest of the members of the cast have dispersed taking with them their cold cream and other cleansing agents. Discover that you have nothing with which to remove your make-up. Tear your hair. You can swear, too, if you like. Then jam your hat down over your face and depart for home and tub. Fill the tub, if possible. Get in; submerge. Don't bother to come up.

UNREQUITED LOVE

(Modern)

I really ought to grieve for you I feel that it's my duty, But weepy eyes don't well become My individual style of beauty.

Mrs. Dusseault (to student): Now sit here and try to visualize a pathless forest. Bosco (to herself): With all these blockheads before her, it ought to be easy to visualize woods.

A Giggle from the Freshman Stunt

Pantomime Teacher: What is the center of affection in the body. Her Pupil: The neck.

LOVER'S LITANY

(Revised)
Roses are red
Violets are blue.
If I have a cold
So will you.

FACULTY LIMITED

Round the halls of E. C. O. The train of faculty does go. First of all, of course, there's Dean With words and themes so often seen: Then, if you are very spry, You'll see Joe Connor rushing by. There's another flies out and in. Who is, you know, our Wary Winn. The Dowlings they are fine and--two. And always bent on helping you. A gesture lady who earries a bag. And just won't ever *let* you lag: Mrs. Prexy, to all so dear Everyone loves her far and near. Another one who's on the go Most always now, is Mrs. Dusscult. Theres' Mr. Tripp, with frown and grin. Who withal makes us work like sin! Charles Kidder- always up to par. Being our mighty registrar. So now and always may they go. This faculty of E. C. O.

Madeline Chaffee

Betty Blonke—Have you ever traveled in Germany? Her friend—No. but I've been in Dutch.

This Matter of Prompters Trippy Freshman learn their lines and know them
Sophomores learn at their lines and know some of them.
Juniors learn some of the lines and forget them.
The Seniors never knew them to begin with.



WOTTA LIFE

"FULL OF SOUND AND FURY SIGNIFYING NOTHING"

The scene is laid in Room 510 of Emerson College. It is 12:30 p. w. There's nothing in the room but several hundred folding camp chairs, a desk, a blackboard, a piano, a senior, and a sandwich. There is a grey film of dust over everything, including the senior and the sandwich. The senior chews the sandwich and mutters imprecations under her breath. The hands of the clock move round. Minutes pass: nothing is heard but the mastication of the senior: the whirring of the clock's hands; the dust silently accumulates over all. Finally the Senior looks up to mutter—

"I am a woman of blood and iron but I cannot stand this much longer. When

they come ah, when they come. G'r'rrr!"

This speech indicates that the senior is the captain of a scene, and that she has called a meeting for 12:30. In short, this is a *rehearsal*, mark the word.

Enter another senior with her hat over her eye. At sight of her the Captain utters a strangled cry and dashes at her. The newcomer breaks away exclaiming:

"Stop! I'm sorry but I have to get my hunch. What made you call a rehearsal at this time anyway? I have to go. I'm sorry."

Exit newcomer.

Choking sobs from Captain. Also immbled acrimony. The clock whirrs, the dust drifts. The Captain sneezes. Enter two other Seniors. They are met by a fusilade of folding camp chairs flung at their heads. The Captain shrieks.

"I am a hand of iron in a velvet glove but I'm at the end of my patience. This

rehearsal was called for 12:30. In short-off comes the velvet.

First newcomer, "We had another meeting."

Second newcomer. "I forgot all about it until a minute ago."

Both newcomers, "Why did you have it at 12:30?"

They counter down right center, and the captain Hings them her book.

"Go over your lines!" she snarls and paces the floor with protruding lips. Time

Japses, enter another Senior. She speaks:

"Why in the name of sense did you call this rehearsal now? For the love of Mike. I have to go. I can't wait. I don't know my lines, anyway. I'm hungry." She subsides to a chair muttering. The clock ticks, the captain walks violently over to the piano up left and chews a piano leg to give vent to her emotion. Enter another Senior. She sets foot inside the door sill and speaks.

The hungry. I don't know my cue. What time is it? It's almost time for

class. Eve lost my play book."

The Captain starts unsteadily for her, when all four actors cry simultaneously:

"Why did you call rehearsal at this time?"

"I am a woman of blood and sand," begins the Captain but breaks off with a gasping sob. "Three minutes itil class time! Start rehearsing quickly."

The four actors walk around in circles shouting confusedly:

"What's my che?"

"Where's my book?"

"What's my exit?"

"When do you enter?"

"I'm hinnery?"

"What's vonr ene?"

A Sophomore thrusts her head in at the door and bleats plaintively:

"We're supposed to have this room for a Pantomime practice now. Youd better

Three Seniors heave three chairs at the offending Sophomore and then dump the body over the stair rail. They return to the grim captain and all shout in thison:

"Why did you call this rehearsal for 12:30?"

The Captain opens her mouth to speak. The bell rings: the Seniors rush out all crying:

"Wy class— I must hurry!— I can't stay!"

The Senior drops to the floor lifeless. The Sophomore pantomime group swarms in, disposes of corpse,

The shade of Dr. Emerson hovers in the air for one spectral moment, and mutters with appropriate gestures, "So this is Reliearsal!"

"Is it true that God made you?" Said Johnny to his Pa. "Yes. indeed, indeed it's true: God made us what we are."

"Then if it's true that he made you Did he also make me?" "Yes. indeed, indeed it's true He made you for me."

"What makes you ask these questions queer. I ask you. tell me pray!" "Only thinking, father dear, God's doing better work to-day."



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